



# THE HOUSE WE LIVE IN

*Its Decoration*  
*Its Protection*





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## *Its Decoration* *Its Protection*

A Practical Guide for the Property Owner Treating  
in a Clear Manner the Three Essentials of Surface  
Saving and Decoration—The Color Scheme, The  
Paint and the Painter.

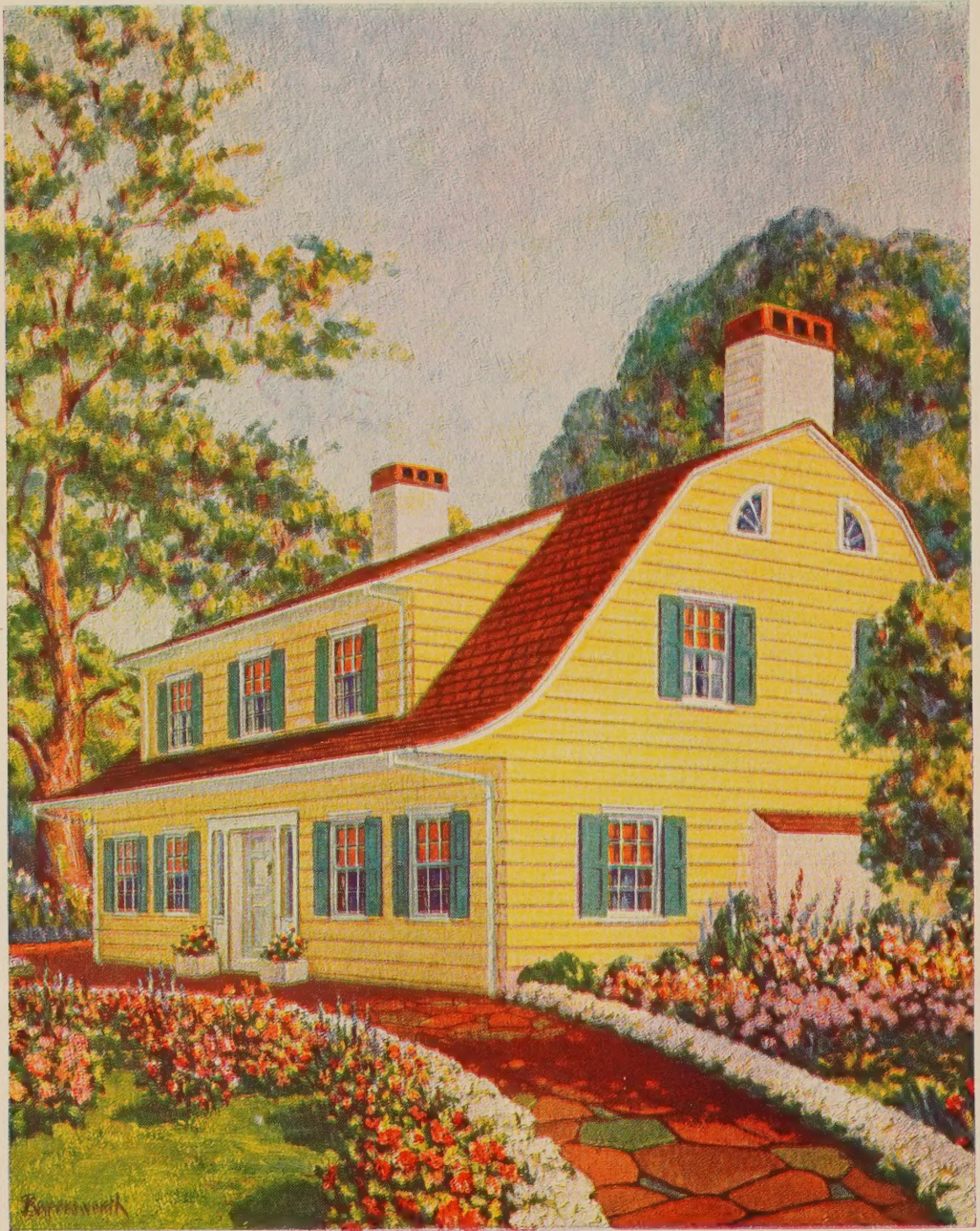


PRICE FIFTY CENTS

NATIONAL LEAD & OIL COMPANY  
OF PENNA.

316 Fourth Avenue  
PITTSBURGH, PA.





*COLOR is important in emphasizing the pleasing lines of the Dutch Colonial dwelling. The scheme pictured is always good taste although there are other combinations equally effective. For instance, warm gray for the body with bright green for the roof, blinds and door.*



# THE COLOR SCHEME

## I. Selecting Exterior Colors

THE selection of a color treatment for the exterior of the house should be an agreement between personal preference and the requirements of the particular house and its location. The fact that a certain color or combination of colors looks attractive on one house does not argue that it will be pleasing on a house of an entirely different type in an entirely different location. The size and shape of a house, its natural surroundings and the colors of neighboring buildings are important factors to be considered.

This does not mean that for any one house there is only one ideal color combination. As a matter of fact there are usually several alternate arrangements of color that conform with good taste and at the same time allow for the satisfaction of personal likes.

There is actually so much to be gained in added pride and satisfaction through a color selection in accordance with the simple, fundamental rules of color harmony as against the haphazard method of "I like green and buff, let's paint it that way" that the slight extra effort of careful choosing is well worth while.

The fundamentals of decoration as applied to the exterior of the house may be



classified under three heads, each of which is a controlling factor in the selection of a color treatment. These are the size of the house, the type of house and the setting or surroundings which points are taken up in the paragraphs that follow.

### INFLUENCE OF SIZE

On small houses it is generally a good plan to use a light color. This does not necessarily mean white. There is a wide

range of light grays, greens, yellows and tans that are suitable for exterior use under proper conditions and from which you can select a distinctive color scheme.

Light colors make a small house appear larger. On the other hand, dark colors make a house appear smaller and there are times when their use on a large house is desirable to bring its apparent size into proportion with surroundings.

Tall narrow houses look shorter and more in proportion when accorded a two-color body treatment. Occasionally the architectural lines will not permit this treatment, in which case a light color should be applied for the body with a dark contrasting trim. In carrying out a two-color treatment for the body of a house it should be remembered that light





*WHITE is a time-honored treatment for the New England Colonial house and its modern adaptations. The possessor of such a house, however, may go to ivory, light green or warm gray with harmonizing trim colors, without violating any of the principles of good decoration. In the above illustration, color has been used to excellent advantage in bringing out the good points of this early type of architecture.*

colors and dark colors are greatly accentuated when used together, and for this reason the two colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help bring the two body colors together.

#### COLORS FOR DISTINCT TYPES

Custom has associated certain colors with some of the more widely known types of houses. While these are nearly always in good taste it is possible to use other colors with equally good results. For instance, yellow or white is usually



thought of as the proper color for Colonial houses, yet grays and light greens can be employed to good advantage on houses of this type and those closely resembling the Colonial.

It is a mistaken notion that bungalows look well only in dark colors. Most pleasing effects, especially on bungalows built partly of clapboards, may be secured by the use of white and light colors such as buff, gray, light brown, etc. The roofs of bungalows are nearly always in strong, dark colors—venetian red and olive green for instance.

#### RELATION TO SURROUNDINGS

The natural surroundings of a house necessarily influence the choice of color. When a small house is surrounded by trees, for instance, it needs light colors to provide a contrast; otherwise it will not make any showing at all, due to the shadows thrown upon it. Even a large house surrounded by dense foliage which throws it into shadow looks better in such colors as warm grays and tans than in very dark colors.

An excellent general rule to follow when there is considerable foliage around the house is to choose a color that offers sufficient contrast to offset the effect of the shadows present.

Neighboring houses should be kept in mind as well in deciding upon a color scheme. Unless houses are a considerable distance apart their colors have a very decided influence upon each other. One color treatment may ruin the good points of the other.

A house situated between two others should be in harmony with both of them. Suppose there is a yellow house on one side and a red house on the other. The house in the middle might be painted some

tint or shade of a green-blue, which is the complementary color to orange formed by the red and the yellow.

#### OTHER CONSIDERATIONS

Two additional points may well be kept in mind in choosing colors. Houses in localities where there is an unusual amount of smoke or dirt in the air should be painted with grayed or somewhat darker shades to postpone or avoid any objectionable discoloration.

Attention should also be given to the relative permanency of the colors selected. Some desirable tinting colors particularly among the blues and greens are prone to fade rather quickly in strong sunlight. The more conservative tints such as light ivory or light gray are usually more permanent and at the same time pleasing and in good taste. A skilled painter is the best judge of colors that will stand long exposure without appreciable change in tone.

#### FURTHER COLOR SUGGESTIONS

A study of the various colored illustrations of exteriors throughout this booklet will repay you with ideas as to color treatment that can be adapted to your own house. We have attempted to show a number of the common architectural types. Probably no one illustration will duplicate your house exactly but, if the type is there, it is fairly certain that your house will look equally well in a similar color scheme if conditions are much the same. We are also glad to offer you the services of our Department of Decoration. Simply write to us for a blank which you can fill out with the necessary data and return. Color schemes will then be made up to fit your particular case. There is no cost or obligation attached to the use of this service.





*IT IS in surroundings of this nature that the more delicate colors have a very definite place in decorating stucco bungalows. Painting stucco buildings has proved to be a most useful method of securing these delicate colors and waterproofing the surface as well.*



## 2. Selecting Interior Colors

Interior decoration is the art of bringing into pleasing harmony the room and its contents. While the working out of this function is not as simple as the definition it can be reduced to a few fundamental rules of color.

Color is the all-important tool of the decorator. With it rooms are made to appear smaller or larger, warm or cold, bright or subdued. Skilfully employed, color converts a blank space and four walls into a delight to the eye.

With the great number of colors at command it is well to consider first, before making a selection for a given room, which tint or tints are most appropriate for the particular room being decorated. Is it a living room, a dining room, a sleeping room, a hall, or kitchen? Each room serves a different purpose and the use to which a room is put determines to a considerable extent the wall colors that are most suitable.

### COLOR INFLUENCES SIZE OF ROOM

Light colors on the walls make small rooms appear larger. The light and grayed colors are excellent for use on the walls of a small room when it is desired to make it appear as roomy as possible. Light blues and greens, or colors tinged with blue or green, are particularly good for this purpose because they are what is known as receding colors. In other words, they make surfaces appear more distant than they actually are.

If the ceiling of a room is high, the use of a color but a little lighter than the wall color will bring it down apparently and make it appear lower. Carrying the ceiling color down on the side walls as far as the molding also helps to accom-

plish the same effect. It is often a good plan in long narrow rooms, where the ceiling is unusually high, to bring the ceiling color down in this manner two or three feet below the ceiling cove, using a wide molding to cover the line where the two colors meet. A treatment of this kind reduces the appearance of height and in effect brings the ends of the room closer together.

### USING COLOR TO CONTROL LIGHT

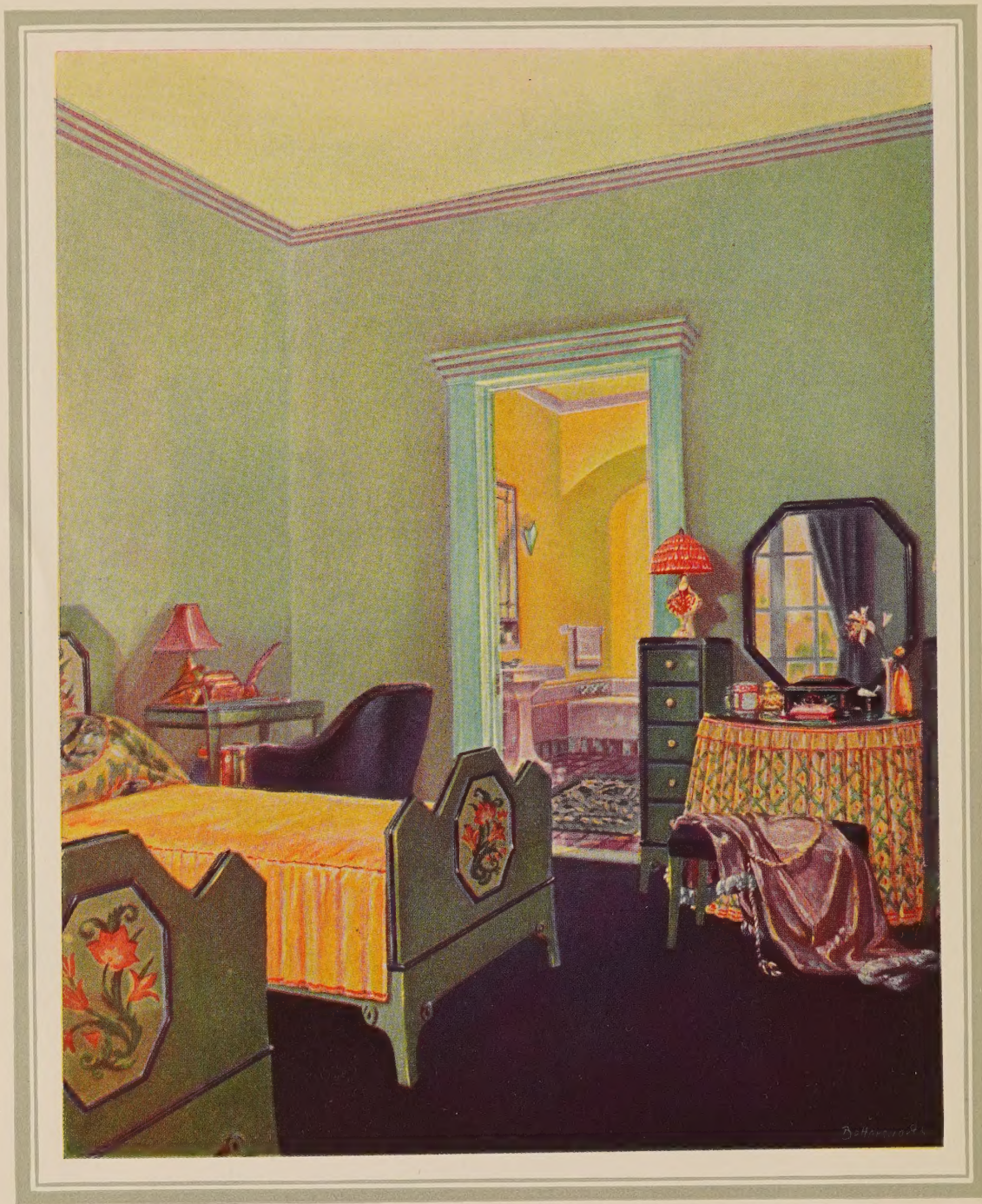
Dark, depressing rooms can be wonderfully improved by using light colors on the walls. Light gray, buff, cream or ivory are good for use in rooms of this character as well as in small rooms. Yellow is a good light reflector and in extremely dark rooms, where artificial illumination has to be resorted to in the daytime, yellow will be found a most economical and decorative color to use.

Glaring and unshaded rooms will be much more restful and pleasing with walls of green, gray or blue-gray, or colors on the green or blue order. Of course, in the very light tints, where a substantial amount of white is present, this effect is not so pronounced. The stronger the natural light of the room, the deeper may be the green or blue employed.

### SOME COLORS INDUCE FEELING OF WARMTH

Reds and yellows are warm colors and wherever these colors, or their derivatives, predominate a feeling of warmth is produced. This is true in varying degrees of the modifications of red and yellow ranging from the palest straw tint down through orange and brown, and from the





*THE VOGUE of painted furniture has led to a more pronounced use of color in the bedroom. This illustration shows how the color treatment of an adjoining bath can be made a pleasing complement of the bedroom.*



most delicate rose to the deepest crimson and mahogany.

In rooms with bleak northern exposure, warm colors are preferable to give the effect of warmth and cheer. In the cooler climates warm colors on the walls make pleasanter and more cheerful homes.

The range of colors from green through blue-green, green-blue, blue and violet-blue are cool colors, blue containing a suggestion of green being the coolest. The use of these colors, especially the blues and greens, make a room appear cool and refreshing. For this reason they are particularly valuable in rooms with a southern exposure or in homes in hot or warm climates. This function of color is an important consideration in the proper selection of a color scheme.

#### WHAT COLOR FOR THE WOODWORK?

There is no sound reason why interior woodwork should always be white or ivory. As a matter of fact there is a rapidly growing tendency to employ comparatively strong colors in the treatment of the trim. Many beautiful effects may be obtained by painting the woodwork a deeper tone of the side wall color, with a striping line of a contrasting hue. Or, if the walls are fairly dark, the trim may be carried out in the wall color itself. For example, pale green walls are delightful with darker green woodwork and grayed violet striping, while deep ivory walls are exceedingly attractive with trim of the same color and a striping line in robin's egg blue.

#### CHOOSING THE CEILING COLOR

Ceilings should always be of a lighter color than the walls even in the case of very high ones when a comparatively dark ceiling color is sometimes used. It is a mistake to make ceilings white, as then the eye comes to an abrupt stop when the ceiling line is reached and the impression



*THE TIFFANY has long held a place of respect in the decorative field where its beauty and pleasing blend keep it always in good taste. It is produced by blending two or more glazing colors over a painted ground that has been allowed to dry.*





*THE LEAD-AND-OIL plastic finish is particularly appropriate in rooms showing the Spanish influence. The brush swirl illustrated is, however, adaptable to many other interior types.*

is that of four walls standing alone without the necessary structure to hold them in place.

A very slight tinge of the wall color in the ceiling carries the eye without an abrupt break from the walls to the ceiling and gives the room a finished appearance. It also shows that all of the structural planes have been carefully considered in the decoration, for the ceiling is an im-

portant part of the structure of a room, and its decoration should not be less carefully worked out than that of the other surfaces of the room.

#### A WHOLE FLOOR AS A UNIT

The mistake is sometimes made of introducing a series of unrelated color schemes on a floor or in a suite. When the



living room, dining room, library and hall, for example, communicate by wide openings, there should be a fairly close relation between the various color schemes so as to tie them together. It is not necessary or even desirable to use the same tint or shade on the walls of all the rooms but it is often a good plan to use the same *color* throughout, relying upon tints and shades of that color to provide the proper variation.

If the openings between rooms are but

single doors, greater freedom is permissible, but it is always best to avoid too much contrast from one room to another.

It goes without saying that the scheme of decoration, whether for a single room or a suite of rooms, should harmonize with the rugs, hangings, etc. Probably the simplest way to assure this is to take the prevailing color of the floor coverings and use a tint of it on the walls. Where this is not desired some other harmonizing color may be employed on the walls.

### 3. Distinctive Wall Finishes

There is no more versatile decorative medium than white-lead paint. First, because the painter mixes and colors white-lead paint to order, there is practically no limit to the number of shades and tints that you can secure. Then, in addition to color selection, there is a wide choice of wall effects or finishes. For those who prefer utter simplicity there is the one-tone smooth finish. For those who want something a bit more unusual there are figured effects—the sponge mottle, the crumpled roll and the various stencil finishes—or the glaze effects such as the tiffany. And for those who like rough finish walls there is the plastic finish with its many textures and its infinite possibilities of combining color and pattern.

The interior illustrations in this booklet show how some of these various effects can be used, and serve to give an idea of how they influence the appearance of a room in which they are employed.

#### THE TIFFANY

The tiffany, originally developed by the famous Tiffany Studios of New York City,

holds an undisputed place among painted wall finishes.

It may be rendered in deep tones, such as one resembling old leather, or it may take the form of the more delicate blues, greens, grays and pinks. The deeper effects are generally confined to panels but the lighter tiffany may be applied as an all-over wall treatment, as a ceiling finish, or in panels.

Another variation of the tiffany is sometimes used to assist in overcoming an architectural condition. For example, in a room with a too low ceiling the shaded tiffany may be employed, either in panels or as an all-over wall treatment, to increase the apparent height of the room.

Aside from this very useful function, however, the shaded tiffany is one of the most pleasing and interesting wall finishes. Starting at baseboard or wainscoting in deep, rich, carefully blended tones, it extends toward the ceiling line, gradually thinning out until at the top there is scarcely more than the undercoat color showing. It is this blending and gradual shading that creates the illusion of increased height. The shaded tiffany can





*COLOR serves a very useful role in making the modern kitchen a more cheerful place to work in. Brilliant combinations, that might appear bizarre in other rooms of the house, are appropriate for the housewife's office.*

be used as well in rooms of ordinary height. The blend may be of warm browns and reds and yellows, or it may take the form of cooler colors, such as green and blue. An ivory undercoat color is usually employed.

The stencil may be utilized in connection with the tiffany, often to very good effect; two of the more widely used varia-

tions being the wiped stencil and the combed stencil.

When the wiped stencil is used, the wet glaze is removed with a cloth through the stencil openings. The outline of the stencil pattern may be either sharply defined or left soft and indistinct. In another variation the glazing colors are first wiped out through the openings and then one



of the clear colors is applied through the stencil.

The wiped stencil usually may be employed wherever the tiffany is suitable. In such interiors as a large living room or dining room, the library or entrance hall, a well selected tiffany and wiped stencil often provide a charming method of decoration. The illustration on page 9 shows this effect used in a Spanish interior.

The combed stencil is actually a modification of the wiped stencil just described, since the glaze is only partially removed through the openings.

The stencil is placed against the wall while the glaze is still wet and a graining comb is drawn vertically and then horizontally across the surface. In this simple operation the teeth of the comb penetrate through the openings of the stencil removing a little of the glaze coat. This permits the ground color to show through the delicate line tracery established by the combing.

While it has an extensive use as a finish for formal rooms, the combed stencil can be treated in such a way that it presents a charming finish for many of the more intimate rooms in the average home.

One of the most interesting effects of the latter type is obtained by using a tiffany treatment in panels and then finishing with the combed stencil within the panel borders. Or, instead of placing the stencil over the entire panel, employ only a strip as a border effect inside the panel moldings. Either of these two treatments will result in a most charming and unusual effect.

The combed finish in panels is entirely appropriate for a drawing room or a fairly large living room, or it can be used to impart a distinctly feminine touch to the boudoir.

#### CRUMPLED ROLL

The crumpled roll finish possesses many advantages. The soft, feathery design is distinctive and individual and tends to conceal any fine cracks in old plaster. The finish may be employed either in panels or as an all-over treatment. Usually a darker color rolled over a light-colored undercoat gives the most satisfactory result.

The kind of paper used and the method of crumpling it have a decided influence on the finished effect. Medium weight paper or light wrapping paper, crumpled loosely, will produce widely spaced figures, while the same paper crumpled more tightly will result in a smaller design.



*THIS finish is produced simply by rolling a wad of crumpled paper down over a freshly painted wall, lifting some of the wet color and exposing the color underneath. Simply changing the color combination, the size and outline of the pattern or the method of employment adapts the crumpled roll finish to rooms of widely differing requirements.*





*THIS CHARMING old-fashioned boudoir owes much of its appeal to an effective use of color on walls and ceiling. The sponge mottle finish used here is produced by using a sponge to apply a coat of tinted paint over a dry coat of another color that has been previously brushed on.*

Simply changing the color combination, the size and outline of the pattern or the method of employment adapts this finish to rooms of widely differing requirements. Practically the only limitation to its use is the fact that it must be applied over a smooth finish wall.

It is obvious, of course, that on rough finish plaster the rolled paper will not lift

sufficient color out of the depressions to produce the desired effect.

#### SPONGE MOTTLE

The sponge mottle is an interesting wall finish of wide adaptability. Not only may it be used in many different types of interiors, but also with as many different colors as desired. Usually, however, one



or two in addition to the undercoat color will be found sufficient. This finish is suitable for use either in panels or as an all-over treatment.

The sponge is usually tamped against the surface haphazardly with no attempt at a regular pattern, although a regular pattern is occasionally used. As a rule, however, the haphazard mottling will prove more satisfactory for the reason that a great deal of the charm of the sponge mottle finish lies in its irregularity.

Due to its simplicity and the ease with which it can be produced, the sponge mottle finish is one of the most practical figured effects.

Almost any room in the average home can be decorated successfully in the sponge mottle finish. Ordinarily it is suitable for such interiors as living room, dining room, entrance hall and bedroom.

#### STRIPING

Striping is a simple and inexpensive method of emphasizing the simplicity and beauty of a one-tone interior. It consists of nothing more than a narrow banding line of a deeper color than that applied on the side wall. This banding line is applied directly to the side wall and outlines all window frames, door frames, and other interior trim. The strip may range from three-quarters of an inch to one and one-quarter inches in width, depending upon the size of the room. In some cases a double line is used, one wide and the other narrow.

All banding lines parallel the wood trim and ceiling line, the distance away depending upon the width of the stripe. The usual distance in a normal size room is from three to four inches for a three-quarter inch stripe. A wide stripe would be placed a proportionately greater distance from the trim.

The effect achieved depends upon the choice of color for the striping or banding line. A color very close to that of the wall color as, for instance, a buff wall and light brown stripe will result in a subdued effect. On the other hand, an intensely contrasting color will add snap and brilliance. Such a combination would be a light yellow wall with dark green banding. Colors for the striping should be chosen, therefore, with this factor in mind.

Striping may be applied on any one-tone interior and is particularly suitable for rooms such as kitchen and bedroom.

#### WHITE-LEAD AND OIL PLASTIC PAINT

There is being displayed today an increasing interest in the possibilities of plastic paints for producing textural finishes.

The advent of textural finishes, of course, does not signify the abandonment of other types of wall treatment. The dignified one-tone wall which is always in good taste, as well as the other effects mentioned, will continue to occupy an important place in decoration. The introduction of textural finishes, however, does mean a widening of the scope of white-lead paint as a decorative medium.

As happens not infrequently when new ideas take hold, the first attempts at plastic paint work were overdone. Users of it went to the extreme. Color effects were garish, so much so in fact that they became known as "jazz" effects. Textures were extremely rough, the deep recesses in the finish affording an excellent lodging place for dirt and dust.

As was inevitable a reaction set in and a more conservative, more sanitary type of textural finish is now becoming popular. Such a finish is easily obtainable with a white-lead and oil plastic paint. When





*THE wall finish of modified relief texture in white-lead and oil plastic paint is the principal charm of this hallway. The color scheme, carefully worked out in studied contrast, adds to the general effect.*



manipulated, this plastic paint gives a modified or low relief texture which is quite in keeping with the demand imposed for a textural finish midway between the smooth painted wall and very rough-textured effects. White-lead and oil plastic paint actually is a paint—not a plaster—and basically is made from the same materials that the painter uses to paint a flat finish on the wall. Of course, these materials are combined in somewhat different proportions and one other (whiting) is added, but with this single exception the ingredients of white-lead and oil plastic paint are identical with those in a white-lead flat paint. This is why a white-lead and oil plastic finish wears well, does not chip off or become brittle, and can be washed just as any white-lead paint without damage to the paint film.



*AN ORDINARY coarse sponge produced this texture. The sponge was simply tamped against the wall while the paint was still wet, glazing with one or more colors adds considerably to the beauty and brings out the texture.*

From a decorative standpoint the wide assortment of textures that are available with white-lead and oil plastic paint are a revelation to those who like things a little different yet in perfectly good taste. No matter whether the texture selected is simple or complex in its execution the

effect is never extreme or bizarre as long as ordinary care is taken to fit the size of the design to the room.

Some of the many textures are illustrated in color in this booklet. These effects as well as many others can be produced by any up-to-date

painter with "tools" that he uses every day. If the painter should be unfamiliar with the formula for mixing white-lead and oil plastic paint or with the method of producing any of the textures he can obtain this information promptly from our Department of Decoration.





*THE SMALL cottage looks best in light colors. A darker roof and trim of a lighter or a contrasting color may be employed to afford the necessary color interest.*



# THE PAINT

## I. What Paint Is

**P** AINT is a mixture of solid particles (called the pigment) and a liquid (called the vehicle) which dries solid when spread out in thin layers upon a surface, protecting and decorating the surface to which it clings.

### THE PIGMENT

Since early Colonial times, pure white-lead has been used for painting. It was the standard paint pigment in those days and is still the standard today. Professional painters the country over mix their paint from pure white-lead.

White-lead is hydrated basic carbonate of lead—a fine, white pigment obtained by chemical process from metallic lead. As sold in paint stores, it is in paste form—that is, mixed with a percentage of pure linseed oil.

When more linseed oil is added to the paste, together with turpentine and drier, gloss paint for outside work is produced. If flatting oil is mixed into the paste white-lead, flat paint for interior use is made. White paint results in either case. This may be readily colored as desired by adding the proper colors-in-oil.

In mixing paint to order, as described, the painter is able to control it absolutely.



He can mix it thick or thin and vary the proportions of ingredients to meet any surface condition. He is able to match *exactly* a wide range of desirable colors. This is especially appreciated by home owners who are not satisfied with a tint which is only approximately what they have in mind. Finally, and very important, one is absolutely sure of the *composition* of the paint because he can see its component parts.

### MERITS OF A WHITE-LEAD PAINT

Pure white-lead paint is noted for its remarkable durability and unexcelled protective qualities. It gives a tough, highly weather-resistant coating which retains its good appearance over a long period. The film, furthermore, remains elastic. This is important. Wood, for example, contracts and expands due to atmospheric changes. A paint film that is hard and unyielding, or becomes so, cannot follow this alternate shrinking and stretching of the material to which it is applied. Consequently it ruptures—cracks and scales off. A white-lead film, because of its elasticity, is not subject to cracking and scaling. It stays unbroken, smooth and even. When repainting time comes around,





*STUCCO houses of the larger type do not lend themselves quite as well to conspicuous colors as do the smaller ones. Nevertheless color is required to accentuate their architectural beauty. Paint is likewise just as important for the sealing of the stucco surface.*

there is no old, scaly paint to be burned or scraped off—a job which sometimes costs almost as much as the actual painting.

#### DUTCH BOY AND CARTER WHITE-LEAD

White-lead, under both the Dutch Boy and the Carter Brand, is sold in two forms

—as a heavy paste and as a soft paste. The only difference between the two is that soft paste white-lead has mixed into it at the factory a little more linseed oil and, therefore, may be thinned to paint more quickly. Both products are pure “lead in oil,” containing pure white-lead and pure linseed oil—*nothing else*.



## 2. Some Facts on Painting Cost

The price per gallon of white-lead paint always compares favorably with the price per gallon of other paints, except those of the very inferior class. *Length of wear* is so much more important, however, that it really makes no difference whether the white-lead paint figures high or low per gallon.

If the paint that is to be compared with "lead and oil" happens to be the higher per gallon, then the conclusion is simple; for there is no paint which lasts longer than pure white-lead. If the other paint happens to cost less, a little example in arithmetic may help to prove how unsafe it would be to be tempted by its price.

### A LITTLE ARITHMETIC

The wage scale of painters varies in different localities but, let us say that it takes \$8 worth of labor to apply one gallon of paint—good, bad or indifferent. If a good paint (one which will last say four years) costs \$3 per gallon, that will mean \$11 per gallon *applied*. As it will last four years, the painting job will cost \$2.75 per gallon, per year.

Now suppose we were tempted to buy an inferior paint because of its attractive price, figuring that even if it did not last so long it would be cheap. If such a paint should turn out to last only three years instead of four, what should its price have been to make it an "even break" with the better paint? Would \$2.25 per gallon (that is, three-fourths of \$3) be right? It would as some people consider it; but figure it out.

We have seen that, by using the \$3 paint, our total cost for both labor and paint will not exceed \$2.75 per year.

For the three years then, the total expenditure should not exceed \$8.25. The labor of applying costs the same in either case, namely \$8. This leaves only 25 cents available for purchasing the gallon of paint. The three-year paint at \$2.25 now looks rather high, doesn't it?

### SAVING ON THE NEXT BILL

The fact that white-lead paint wears down uniformly, leaving a perfect surface for repainting, takes off a good portion of the *next* painting bill. As stated before, oftentimes a painter has to charge about as much for burning and scraping off the old scaly paint as for applying the new paint. A preliminary dusting off is all that a properly white-lead surface needs when repainting time comes. Of all the points to consider when choosing paint this one is perhaps the most often overlooked by the property owner and is one which costs him money.

### SPREAD PLUS HIDING

How far a paint will "spread" indicates nothing unless it hides the surface at the same time.

White-lead is a very opaque pigment and as a paint possesses great hiding power. Under average conditions, a gallon of pure white-lead paint will cover about 600 square feet of surface, one coat, and hide it satisfactorily.

In addition to covering exceedingly well, pure white-lead paint works easily under the brush. It has the quality of becoming apparently more fluid the more it is brushed. In other words, it takes less time to paint a given surface with white-lead. Great covering power and easy-





*THE more or less modern plastic finish is not generally associated with interiors on the Colonial order. Yet some textures can be employed to good advantage as this illustration evidences. This is known as the pan swirl, one of the many effects possible with lead-and-oil plastic paint.*

working qualities are two factors which reduce the comparative cost of pure white-lead paint.

#### WEAR IS ANOTHER FACTOR

Experienced painters say that for long wear, and consequent lower cost per year, pure white-lead and oil should be used. A

good job of white-leading may be expected to last four years on the average. Right along we receive letters from painters, describing buildings which were painted with white-lead from ten to fifteen years ago and are still well protected. These, of course, are exceptional cases but they serve to show the long wear which is in pure white-lead paint.

# — THE PAINTER —

A GOOD painter should be employed. It is not economy to set unskilled labor at a job of painting just because anyone can spread paint on in some sort of fashion. The skilled painter's experience in diagnosing the needs of the surface and his knowledge of just the right proportions of lead, oil, turpentine and drier to fit the case make him a good investment. Like good materials, a good painter pays for himself. The good painter is partial to "lead and oil" and because of his knowledge and training he can be depended upon to apply it with skill and judgment.

## PICKING A PAINTER

An excellent way to choose a painter is to find out what class of work he is doing—who are his customers. If he works for particular people, if he can refer to satisfactory jobs he has done, he is probably competent and reliable. Do not expect him, however, to compete in price with the fellow who sprang up a full-fledged painter overnight.

## SPECIFY DUTCH BOY OR CARTER

The real painter has nothing to hide and is anxious to work for property owners who know something about the relative merits of paints. The painter who

knows his business is also always pleased when reliable materials are specifically named. It gives him a definite basis on which to estimate and enables him to furnish a completed job which will add to his reputation. Nothing is so unfair to the honest, conscientious painter as to make him bid blindly. "Best materials" mean one thing to him and an entirely different thing to the unscrupulous man. Make them bid on the same materials *by brand*. If you believe that Dutch Boy or Carter white-lead will give you the best results, make your specifications read that way. It is the only fair way both to you and the painter.

## GET THE PAINTER IN TIME

Painting is one of the things that costs money to do without. Wear from weather is continually taking place and if there is insufficient paint protection, the house suffers. Just how much depends upon how long the needed painting is put off. Waiting until spring or for another month or two sometimes means a big repair bill in addition to the eventual painting cost.

If your house needs painting now, there are three things to do—select a good color scheme—specify good materials by name—choose a reliable painter (*and be sure to get the painter in time*).









